



FASHION INTERNATIONAL

NEWS AND VIEWS OF THE INTERNATIONAL FASHION WORLD

MAY 1994

FALL FOSTERS FLASH

The Fall/Winter '94/'95 fashion story is complete with a multitude of trends appearing consistently across the designer spectrum, regardless of the individual price points. Where the last few seasons have touted bare, minimalist monochromatic dressing, these collections mark the beginning of a return to flash!

The silhouette is changing. Once again, jackets begin to define the body, with princess seaming and subtle flaring at the waist. As tops continue to shrink, so do skirts, with many of the season's styles, such as the kilt and A-line, ex-

tremely abbreviated.

From the fuzzy knits like mohair and angora to shiny man-made rubber and vinyl, fabrics gain attention as never before. Color and pattern explode, offering an array of alternatives, while traditional plaids and outrageous animal prints come to the forefront.

RALPH LAUREN travels to the Highlands this season for day, and ends up in Medieval England by evening. His Celtic-influenced group presents fitted plaid mohair jackets and short kilts with angora Fair-Isle prints and sweater-like

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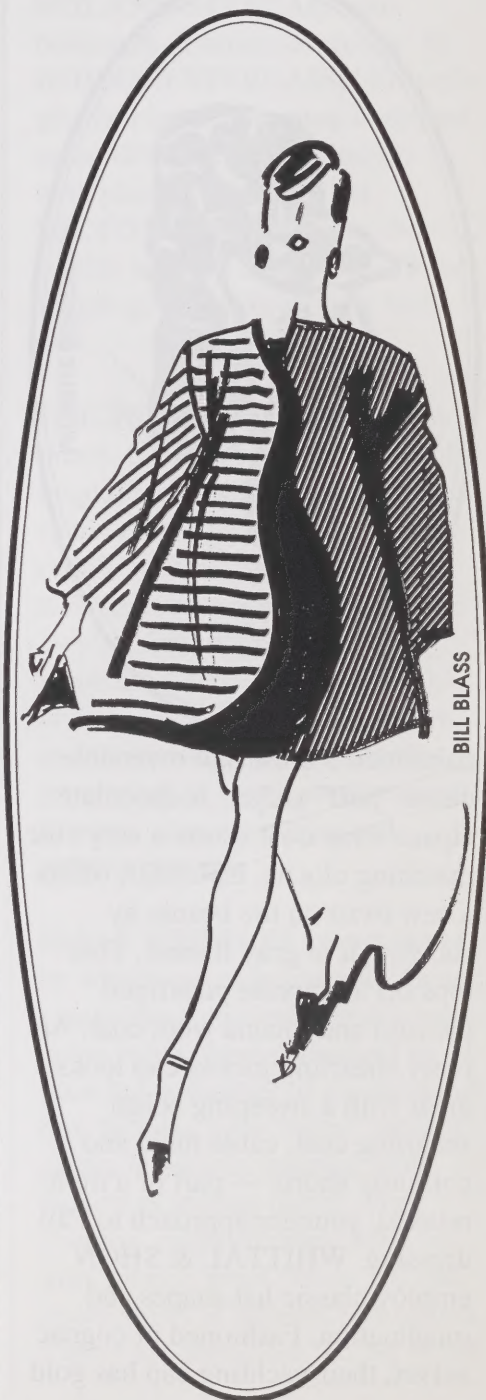
TAKING CENTER STAGE

For Fall '94, accessories make a comeback: The news from the runways is decidedly mixed, from Blass' elegant ladies to Ghost's ragtag hippies and Betsey Johnson's cyberpunks, but almost all put a sharper focus on accessories, the best of them combining wit with practicality.

In millinery the focus is on hoods, biker and aviator helmets, caps and "trapper John" hats —

with many in faux fur and the bigger the better. At **ANNE KLEIN**, designer Richard Tyler shows stylish herringbone lumberjack style hats with a flecked tweed suit and a short black wool flannel coat; while topping off **MICHELE BERGERON**'s wool gabardine jacket and skirt is a black faux Persian trapper John hat. In **ANNA SUI**'s witty collection there is a novel aviator cap (**JAMES COVIELLO**), in

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pink shearling, worn with a matching jacket and a pink/white/yellow striped, pleated dress. Her hot pink knitted skullcap with built-in spiral earmuffs looks new with Sui's bold yellow and black plaid jacket, hot pink mohair sweater, and plaid skirt. STEPHEN DIGERONIMO includes a gray cable knit cap topped with a jaunty pompom — terrific with his matching hand-knit merino wool



fisherman's dress and reversible down "puff" jacket. A chocolate alpaca wrap coat sports a very chic matching cloche. ESCADA offers a new twist on the beanie by showing it in gray flannel. This tops off a graphite pinstriped pantsuit and vicuna wool coat. An ivory shearling jockey cap looks great with a sweeping beige shearling coat, cable tunic and corduroy shorts — part of a more relaxed, younger approach to Fall dressing. WHITTAL & SHON employ classic hat shapes and imagination. Fashioned of cognac velvet, their yachting cap has gold

whipstitch trim; and their gray bowler comes with a patchwork/metallic crown. Adding black whipstitching to his wine or loden felt. "Euro derby," DAVID BANASH also favors faux beaver or Persian lamb for a stylish range of toques, crushers and bretons. BILL BLASS features black felt tricorneres (PATRICIA UNDERWOOD), with a double-faced wool coat and a snappy red cadet jacket and black pants. A jaunty green plaid trilby accompanies his faux vested plaid pantsuit. JOAN VASS offers diagonally striped knitted skullcaps with a tweedy pullover and charcoal trousers, and a gold tweed knit aviator hat with an angora keyhole dress and great tweed leggings. Showing a dandy vest, layered atop a gutsy Aran turtleneck and tweed miniskirt, RALPH LAUREN adds a brown herringbone beret with a Celtic agate feather trimmed pin. RANDOLPH DUKE scores with a tartan trilby (SUSAN VAN DER LINDE), patchwork donegal tweed vest, and pleated tartan skirt. As part of his cyber-prep group, Duke shows versions of the aviator cap in rubberized red and yellow with faux shearling linings. These match his rubberized 3/4 shearling trimmed trench coats. In keeping with his luxurious exotic theme, OSCAR DE LA RENTA pairs faux Persian trimmed Tibetan hats (ALDO), in black and brown felt, with his double-faced black wool coat with paisley border and his red wool coat with faux fur border. For late day drama, this same hat reappears with a black jeweled crown — the finishing touch for a red melton coat and black velvet dress. MARC JACOBS also likes cocktail hats. Two of his best are

the '20s retro black cloche and a red angora beret, accessorizing sexy rhinestone strapped silk dresses in the same colors.

Gloves appear with textured cuff treatments, tailored details, in fingerless styles, and in a variety of fabrics, leathers, and suede. In BYRON LARS tribal runway extravaganza, his city savages tame the urban jungle in gray pinstriped dandy suits and simple brown suede gloves (GRANDOE). These are also worn with his velvet collared princess coat in beige wool. Also opting for suede is MICHAEL LEVA who shows taupe gloves (LaCRASIA) with an oatmeal wool tweed bustled jacket and jumpsuit. In ADRIENNE VITTADINI's modern sporty collection, brown suede gloves



accompany a rugged brown shearling vest and pullover sweater, and a marled crop cardigan, and miniskirt, both layered under a long cardigan. JENNIFER GEORGE likes gray cashmere

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donegal tweeds and bouclé. For evening, silver knit Lurex gowns with pewter leather bodices have breast plated detail; while short velvet dresses feature crochet "chain mail" sleeves. Gold lace plisse wraps and pleated taffeta neck ruffs add Elizabethan touches to many pieces.

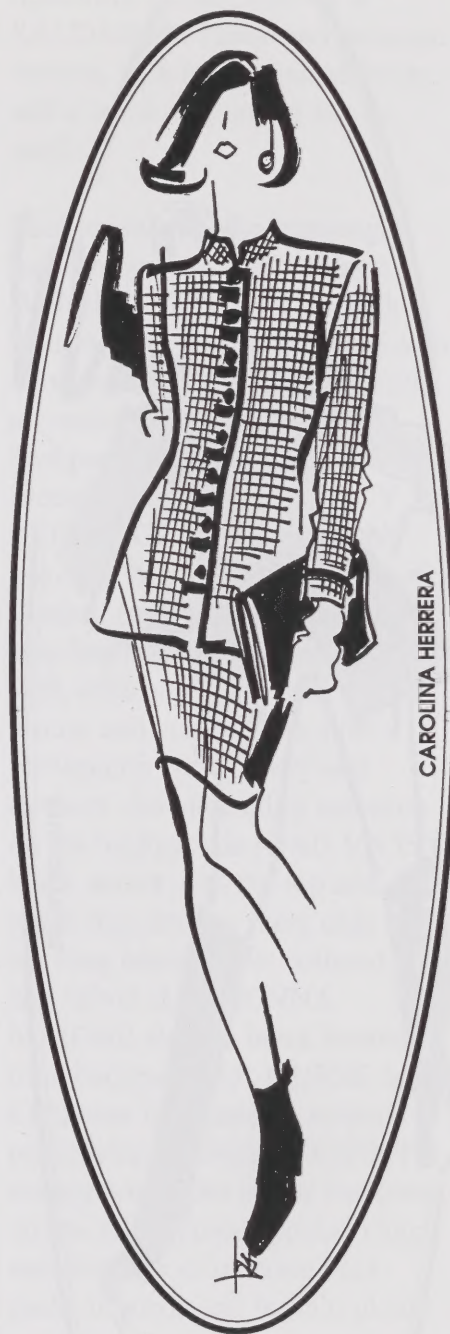
BADGLEY/MISCHKA and **MARK EISEN** also show mohair pieces — both in unusual combinations. **BADGLEY/MISCHKA** uses black mohair to make a motorcycle vest and pairs it with a burgundy mohair sweater dress. **MARK EISEN's** dropstitch bright orange mohair tank layers over a black silk slip dress.

At **DONNA KARAN**, the theme is something for every woman, without concern for age, shape or size. The clothes have an individualistic attitude, with many lingerie influences peeking from beneath jackets and sheer jersey bodysuits. Masculine pieces mix with feminine, as silk lace and charmeuse slip dresses pair with motorcycle jackets and pea coats. For career, neon-colored, contoured jackets were shown over black.

CALVIN KLEIN stands out this season for his unequivocal view on skirt length. At a time when every designer is showing short, very short, or extremely long, Klein's presentation features hems that stop at the knee. The new proportion focuses on the A-line for skirts and empire dresses, in dark-colored wool gauze, cashmere, and crepe. Lighter pieces are in floral printed silk charmeuse or georgette, and occasionally extend to mid-calf.

With her first formal show in

several seasons, **CAROLINA HERRERA** presents a collection that is both youthful and sophisticated. Snappy day suits in checks, plaids, pinstripes and hound's tooth have unusual trimmings and colorful details. Dresses too are



upbeat, such as the chocolate wool pinstripe zip-front style with leopard print fur collar and cuffs. Eveningwear is in black, white or gray, silk charmeuse, gazar, and organza.

Color is key at **BILL BLASS** with

eye-catching brightly hued double coats in purple/orange, fuchsia/blue, and orange/green. Bi-colored dresses in empire styles make up much of the daywear in wool tweed and jersey with velvet accents. Evening velvet ensembles take center stage, such as the painted coral velvet jacket and vest over covert trousers, and the bare-back velvet dress with iridescent chiffon layers.

VICTOR ALFARO and **ROLAND NIVELAIS** also believe in dramatic evenings. At **ROLAND NIVELAIS**, '40s style glamour is reinterpreted in draped satin off-the-shoulder designs with pleated chiffon skirts. **VICTOR ALFARO** goes thoroughly modern in iridescent floor length gowns with strappy bodices.

OSCAR DE LA RENTA loves prints. He looks to the Far East for inspiration this season, and uses a richly colored paisley in green, cobalt, tobacco and rust. Coats, suits and dresses are in black, mustard, red or paisley, and sometimes surprisingly trimmed in faux cheetah. Texture, pattern, and color continue into evening presenting an exotic theme using sequins, passementerie, and quilting details.

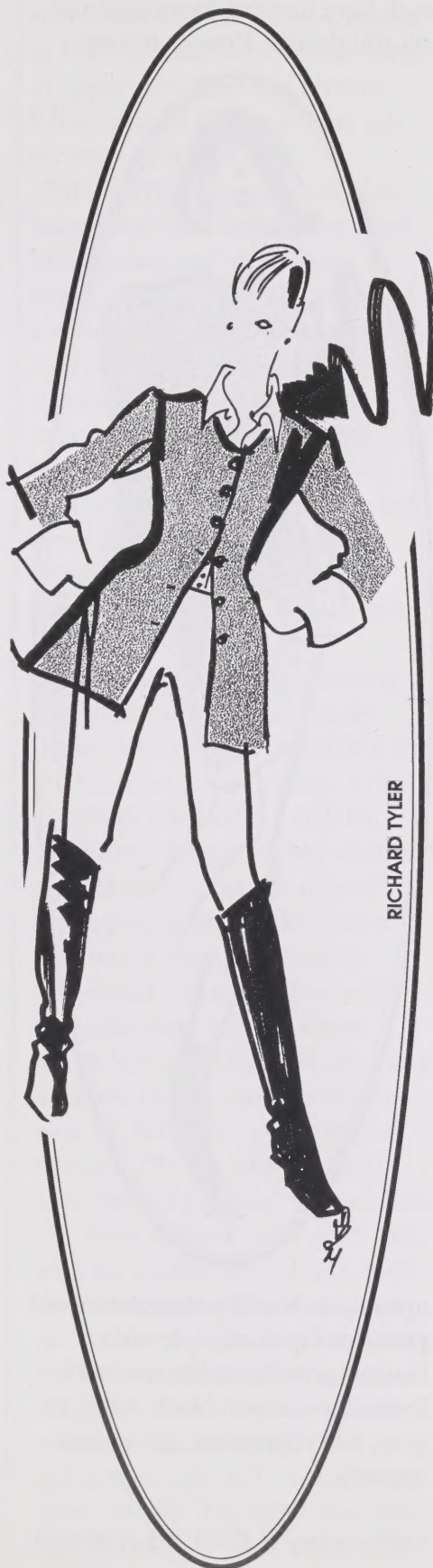
ISAAC MIZRAHI knows how to be whimsical and wearable. In an entertaining collection that covers every trend, from schoolgirl to faux fur, a number of pieces stand out. Woolen tulle "tutus" replace skirts, in various lengths, with jackets as suiting pieces. For evening, cropped sweatshirts, in gray merino wool fleece, top ball gown skirts of slubbed silk taffeta. Colors are absolutely edible in hot

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PUTTING THEIR STAMP ON IT

The following collections illustrate that regardless of the across-the-board trends, the real value of any collection is in the designer's interpretation.

They say you can wear a **RICHARD TYLER** outfit inside out due to the impeccable tailoring: Never was that fact so obvious. This season, beautifully constructed garments, with structured silhouettes, are interpreted in a host of browns, greens, neutrals and harvest tones. Solid black and gray, as well as gray pinstripe, are key. Fabrics run the gamut from cashmere and charmeuse to faux fur, velvet, and lace. The most important component is the jacket, which is invariably long, fitted, and Edwardian or equestrian in mood (even some of his dresses look more like extended jackets). The influences are clear in the mocha silk frock coat, with its long slit cuffs, that tops striped trousers and matching silk vest; and the plum gabardine riding jacket that flows into a geometric "tail" at the back, over black vest, chiffon shirt and slim plum pant. He also takes a trip to the Seventies with afghan style fun furs and tie-dyed velvet, and marches to a military beat with gold-tone buttons and epaulettes on jackets. Bottoms include stirrup pants, slim pants, trousers, jodhpurs, A-line minis, and short skating skirts. For evenings, jewel brights (like peacock, teal, jade, and red) vie for attention with black and brown, in slinky columns (some with trains), slip dresses, and coat dresses. Detailing throughout is beautiful, ranging from embroidery to shoulder exposing slits.



STEPHEN DIGERONIMO also emphasizes cut in his collection, punctuating it with some fun pieces like reversible down puff jackets and coats. From merino and jersey to double-faced crepe and alpaca, wool is his cornerstone. Charcoal is predominant, followed by camel, mercury, terracotta, moss and ash. Texture is also important, demonstrated by the hand-knit merino wool fisherman's dress that's short, tight 'n sassy. Standouts include the ash brown crepe sack dress, which ruches at the neckline and cuffs with a drawstring, under a chocolate alpaca knee length teddy bear coat with hood; the terracotta pea jacket with striped turtleneck top and amber suede skating skirt; and the camel mohair lace group with scallop edging and empire or princess lines. There are many winners here.

MICHAEL LEVA uses browns, grays, vegetable hues and brights in wool crepe, mohair, melton, and wool tricotine, plus silver lamé, matte jersey, and tweed. He features '60s inspired color block dresses under boxy, angled jackets; empire-line dresses and jackets over trousers; and slim short skirts under mohair, knee-length cocoon jackets with detachable bronze iridescent rain shells. Other notables are the short, hooded melton swing coat over heather pinstripe wool flannel dress (with a crossed strap on its bare top), and the wool/Lycra collarless bustle jacket that slips elegantly over a gently pleated matching jumpsuit.

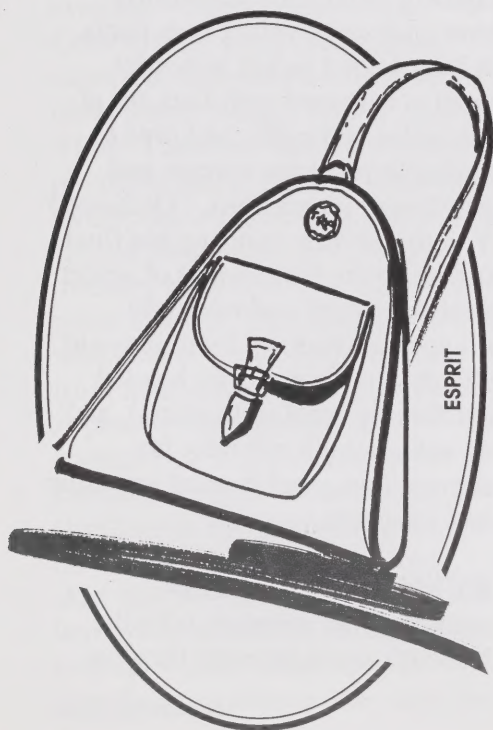
BYRON LARS hears African drums beating in the distance

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gloves (PORTOLANO), worn with a charcoal wool flannel wrap jacket, collared in faux fur, and matching trousers. LIZA BRUCE's outrageous version of driving gloves comes fingerless, in black leather with silver studs. These are worn with stretchy sheer/opaque black tank dresses no less!

In the absence of a jewelry overload, designers reexamine the virtues of scarves and mufflers. LAUREN SARA wraps a brown faux fur seal scarf around a hazelnut wool, box plaid jacket with miniskirt, then tops the whole thing off with a matching fur muff. CAROL HORN believes in layering her luxurious chenille and mohair shawls, body wraps, and scarves over coordinating sweaters and outerwear pieces. For the executive, RANDY KEMPER flings a fringed white silk scarf around a copper trench coat, copper viscose turtleneck, white "Lombard" shirt and topaz wrap skirt; while the lady of leisure gets



a fringed foulard silk cravat tucked into the neckline of a midnight pinstripe cutaway jacket, parchment shirt, and crepe pants. There are flirty 64 inch chenille boas as well as more traditional openwork crochet scarves at SALDARINI. Panne and jacquard velvets, with hand-knotted fringe, add a touch of glamour to any outfit.

Backpacks and bike messenger bags are an insistent presence. With HAN FENG's trademark pleating (this time combining with velveteen military jackets), there are coordinating mini-pleated backpacks and totes from her new accessory collection. TRACY REESE FOR MAGASCHONI provides an ethnic mood, with beaded, embroidered, and tasseled bike bags shown with her spruce vest, embroidered striped cotton blouse and velvet pants, plus a persimmon crew skivvy and trousers. An interesting variation on the backpack is JOAN VASS' black velvet with zip-top and small flap closure. Very chic with her long black velvet collared coat and velvet skirt. DONNA MAIONE slides a black leather mini backpack (J.P. OURSE & CIE) over her charcoal striped peluche/rayon sweater. ESPRIT's snappy variations on the backpack are the taupe/spruce pocket sling and the large drawstring backpacks in rustic and buffalo plaids.

This season is the season of the leg — dark opaque, riveting patterned, textured, and embellished legwear draw attention. Using deep and classic shades of red, hunter, and grape, ROUND THE CLOCK hosiery adapts to Fall's tartan plaids; while



GIVENCHY opts for the romance of the season with Fleur Dramatique, a shimmering ultra sheer with an elegant silver/gold ankle design and crystals, and Alencon Lace — a lace pattern with a scrolling vine against a net background. ISAAC MIZRAHI chooses matching over-the-knee socks to go with his ribbed mini sweater dress and topper. His color saturated collection combines a bubble gum pink maxi coat, lined in orange faux fur, with bright yellow lace-up knee length boots. GHOST is crazy for horizontally striped velour leggings (HOT SOX) in mahogany with a seersucker top and mohair georgette kilt. They bring back sheer hose with a sexy black filigree pattern at the ankle and above-the-knee (WOLFORD). These combine with an orange leaf embroidered dress atop a fluted georgette skirt. VICTOR ALFARO's choice after dark is pale gold shimmering hose (WOLFORD), worn with his

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inspiring a light ethnic touch. Look for gray and brown solid and pinstripe wool, green and brown leather jackets, fake fur, batik prints, cut velvet, black knit, tapestry, and silk. In this collection that offers something for everyone, take your choice from a long, fitted redingote with single front closure in pinstripe wool, worn with slim matching pant; a green leather collarless, structured jacket that fits and flares into a gold-edged vest front; the side-draped short wool pinstripe coat dress; the short, belted loden swing coat with faux fur collar or the fake fur coats and hooded capes (some having batik print lining) with trains that dramatically sweep the ground. Watch too for the brown velvet, ankle-length dressing gown coat that pairs with brown velvet shorts; the black cardigan with handkerchief hem and whipstitch detail; the brown pinstripe vest, draped at the neckline, over matching cuffed shorts; and his signature cotton shirt.

ANNA SUI mixes up a blender full of color in her collection, teaming black, brown, white and blue with neons and brights. Her groups include "Cheerleaders" which pairs quilted black/white jackets and sweaters with short pleated skirts, briefs, and quilted pants (there's also a black rubber top). "Motorcycle Girls" take a ride in neon rubber T-shirts (with thematic print), black police cloth culottes, short box pleat skirts, and pants with flame appliqué. Jackets and coats are the toppers here, some with reflective stripes and others with fake fur trim. "Après Ski" rules the slopes in neon rubber T-shirts which accent cream, white and black jackets, jumpsuits, and floppy skirts and pants, sometimes detailed with contrasting side stripes. She likes

shearlings, especially in pink and black, paired with striped separates and dresses, and knits up a storm with a colorful group of Norwegian-inspired patterned sweaters (including twin sets). Fake fur coats, jackets, and short skirts vie for attention with multi-plaid mohair coats and jackets (some with faux fur trim); while evenings go the black glitter route via tuxedo-style separates and short dresses with pleated hem-



lines, plus faux mink tunics, cropped jackets and minis. PM also means black and neon vinyl and rubber (occasionally trimmed with feathers), as well as purple ostrich jackets over coordinating feather trimmed sequin dresses. Hmmmm...

RANDY KEMPER performs brilliantly with a series of wearable, flattering styles, that fit a multitude of occasions and different types of women. His themes

really work, and are exemplified by a tribute to Amelia Earhart, a group that encompasses leather bomber jackets with faux fur collars, long coats, jumpsuits, belted or unbelted long fitted jackets, twin sets, trench coats, crop jackets, vest, tie-around pants, and short floppy skirts. These come in oatmeal serge twill, white crepe, wool sateen, taupe crepe herringbone, wool/viscose, and ink ottoman georgette. He also features iridescent trench coats, and plaid or twill cropped and long jackets with easy pants. "White Mischief" typifies Katherine Hepburn with classic, '40s-inspired shirts, breeches, and jackets in vanilla, white and mahogany. Hollywood '40s glamour also permeates another group that includes a gold leopard lined trench coat; a cream/lilac chiffon boudoir coat that tops a sterling sateen slip dress or teddy (reminiscent of la Monroe); and platinum or sterling brassieres that pair with cuffed trousers, silver iridescent dressing gowns and short skirts. He heads to Mongolia for "Heirs Apparent," where a burgundy and gray tapestry coat (or smoking jacket and matching tapestry vest) slips beautifully over iridescent velvet slim pants. A long belted jacket in scarlet wool is trimmed with faux fur at the collar and cuffs, and tops a midnight pinstripe trouser and parchment cravat shirt. "Dedicated Vamps" vividly sums up his final tribute to the Hollywood of yesteryear, as scarlet and midnight dramatize beautiful long, bias-cut slip dresses (some with beaded chiffon tops and satin skirts), and an ankle length red faux fur cocoon tops a red beaded camisole and tap pants.

KENNETH RICHARD continues his romance with the Edwardian era through flawless

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lovely dark gray tweed, band collar cargo jacket, gold knit dress, and milky silver sateen pants. The subtle sheen plays off the lighter palette and textures beautifully; while his darkened palette combines a licorice velvet and satin empire tie, tuxedo dress, with black patent mid calf, lace-up boots (PACO GIL). Combining fashion and function is WOLVERINE's Aspen boot. This logger boot is a knockout in mountain green or cranberry pigskin with shadow plaid collar. In CATHY HARDWICK's pared down collection there are some outstanding gravel cashmere knits worn with matching nubuck chukka boots (9 WEST). At ELLEN TRACY, mocha opaque

tights (RIDGEVIEW), and ankle-tied boots (BUCKRAY), team with a mocha knit tunic, skirt, and shearling swagger coat. REBELS FOR WOMEN has a fun range of canvas ranger, lace-up and high top boots and shoes in black and spice tones. DKNY offers stretch over-the-knee boots, sherpa boots, and ankle sneaker boots. Thumbs up to the ankle-tied high heels with matching over-the-knee socks worn with a double-faced wool crepe tuxedo jacket and black tulle circle skirt. Emma Peel meets the 21st century head-on when black suede granny boots (DONALD PLINER) combine with NICOLE MILLER's red wool pantsuit and shiny Lycra top, as well as her black leather halter dress and tweed tee. Heavens to

Betsey! In an idea filled collection, BETSEY JOHNSON comes up a winner with her horizontally striped knit vest and knife pleat mini atop a white spandex catsuit, adding matching over-the-knee socks held up by a garter belt. Betsey also parades a pretty group of short dark panne velvet dresses with clever stirrup hose that either laces or zips up the back. HUSH PUPPIES does a terrific take on the oxford, in black, wine or brown suede with charcoal or taupe flannel. These same rich color combinations appear in a handsome buckled spectator. From the Dinamico line, A. TESTONI has a winner in their hand-crafted suede penny loafer in mushroom, dusty blue and dusty rose.



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tailoring and distinctive architecturally inspired silhouettes: He does it with wool, from crepe and twill to tropical weights (solids or pinstripe/bankers stripes) and in Egyptian cotton (shirts), iridescents and metallics, quilted and distressed fabrics, and for evening— black metal satin. Colors range from black, gray, espresso, and olive to metallic blue, plum, copper, bronze, and white. There are many long, fitted or curved-hem jackets paired with minis, side-draped long skirts or shorter pleated skirts, cuffed trousers and slim high-waisted pants in wool. These he teams with cotton shirts, and dresses from tanks to short A-line styles. A peaked lapel fitted jacket (which tops a mini) features a curved hem, and a black fitted shirt makes the perfect foil for a flowing, iridescent copper long skirt that ties into knots at the hem. Also notable is the sleeveless empire dress in plum, that is gracefully swathed to the side; the

distressed black cropped jacket with slim pants; and the long black satin metallic slip dress, with asymmetrical bustline, that uses an angled/curved slit to sensually expose the leg beneath.

CHRISTIAN FRANCIS ROTH's collection is a youthful one, full of color and spirit (with probably the shortest hemlines around). Multi-colored plaids, along with red, blue, pink and apple green add spark to the black, gray, browns, and dark green he also features. However, Roth favors plaid, lending a fresh twist to the pleated skirt by blocking one style with several different tartans. These short swingy skirts pair with cropped cashmere sweaters, wool vests, knit mock turtlenecks, as well as long vests, and finger-tip length and abbreviated coats — all in down. The overall impression is "French schoolgirl." He also uses the plaid pleating as accents, exemplified by the large notchless collar and the peplum on the long jacket of a gray wool pantsuit.

Down also reappears as a purple A-line short skirt with matching back-buttoning jacket. Evenings are predominately black wool and lace, with a smattering of silk georgette and beading. He also includes a '60s-like A-line short dress, in double matte jersey, with velvet trim at the rounded neckline and cuffs.

BRADLEY BAYOU's subtle palette of brown, black, and winter white, shown in wool crepe, bouclé, angora, Mongolian lamb, ottoman, and lace is enhanced by chiffon (from flame, aqua and iridescent to chartreuse) and anthracite sequins. He likes the princess and empire lines in dresses and jackets. One brown wool empire jacket, with inverted silk satin collar, teams with a matching short skirt and iridescent chiffon blouse. Faux fur appears in a Mongolian lamb maxi coat trimmed with marabou feather cuffs, that tops a black chiffon T-shirt, with Peter Pan collar, and

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chocolate, orange juleps, mint ice, pez pink, apple green, jawbreaker blue, and lemon drop, to name but a few.

Colors and prints reign at **TODD OLDHAM**, and this season he's got his Irish up. Plaids, argyles, and Fair Isle prints are prominent from day into evening — knits to sequins. Colors sizzle in bright multicolored primaries and mixed pattern combinations, such as a cropped argyle sweater over tartan beaded pants, or stripes paired with Fair Isle. The patterns are repeated with shimmering sequins on floor length slip dresses.

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black boucle hot pants. Marabou feathers, peeking out from underneath a long, fitted single-breasted jacket take another bow — as a skirt! There are many little fit 'n flare dresses in wool, like the winter white version in bouclé that's self-belted, plus Grecian-inspired long and short evening dresses, in pleated chiffon, some with back or side-draped details.

ROSE MARIE WOULFE goes with black, ivory, winter white, Glen plaid, black/white gangster stripe, and silver. Her Fall collection features polyester/cotton blends, merino wool, wool jersey, velvet, mohair and lamb's wool. Lots of great looks here: Pantsuits range from tailored pinstripe versions with long, fitted jackets to a white merino wool style, complete with jacket bustle detail, which teams with a shirt and polka dot silk tie. In the same fabric, an empire jacket tops cuffed trousers, while a black/white glen plaid cropped jacket pairs with a shirt and tie and glen plaid jumper. The

Using modern dancers as well as models, **GEOFFREY BEENE** does a jeté into Fall, presenting his collection employing professional choreography and dramatic lighting. Offering a new length, mid-calf, in full and slim styles, as well as jumpsuits, with tiny boleros, and more coats and jackets than ever before, his clothes move with fluid grace over the body. Fabrics include alpaca, silk chiffon, and jersey.

At **ANNE KLEIN**, muted colors in various suitings predominate. Loden, olive, bark, mushroom, chocolate, navy and black make up most of the daywear. Brighter

latter incorporates a crisscross back and flounce bottom. Evenings go long in a silver, crushed velvet empire line gown, with Juliet sleeves, and a black lamb's wool/mohair swing coat with quilted collar.

DONNA HAAG keeps to a simple palette of black, white, caramel, and brown, but manages to keep the collection interesting via clean lines and military-inspired details. Fabrics/patterns include menswear plaid wool, velvet polyester microfiber/Lycra, wool, chenille, herringbone tweed, and rayon faille. Standouts include the black/caramel, herringbone tweed wool hunting jacket with self-belt and flap breast pockets, which tops matching slim pants; the long and fitted, double-breasted military jacket with matching black wool slim pants; and the long double-breasted empire line coat (that pleats from under the bustline) topping a long, fluid brown wool tank dress. Also long, but this time fitted and flaring, is the black rayon faille

color works in as occasional accents, such as the mauve charmeuse fly collar shirt with charcoal twill double-breasted jacket and pants. Faux fur and ostrich feathers trim many of the evening pieces for added interest.

RANDOLPH DUKE and **GEMMA KAHNG** also make a statement with faux fur. Camel-colored faux shearling appears in **RANDOLPH DUKE**'s stylish reversible swing coats, long coats, vest, and spats; while **GEMMA KAHNG** has fun with faux tiger, in brown and black stripes on jackets, coats, and pants.

coat dress with dramatic notchless collar. An alternative contour is her swingy brown rayon faille jacket with outsize collar and exaggerated French cuffs. It pairs with matching slim pants.

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Editor:	Deborah Brumfield
Associate Editor:	Maria Carzis Boyes
Copy Editor:	Elizabeth Garcia
Contributors:	Bridget Biggane, NY Debby de Montfort, NY Lee Slaughter, NY/PARIS Debby de Montfort
Illustrations:	
Graphic Consultant:	S & W Graphics Ltd.
Print & Production:	ADREAN PRINTING NEW ROCHELLE, NY Bill White

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(212) 289-0420

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